

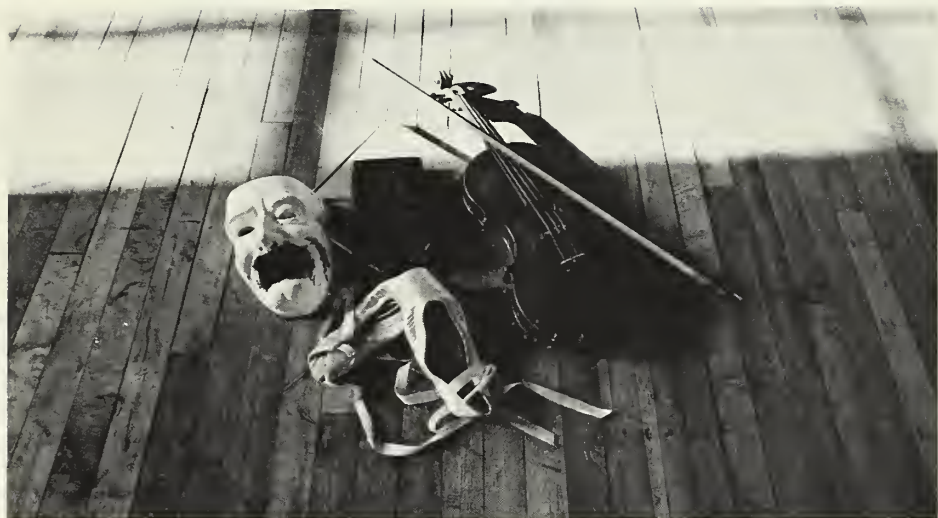


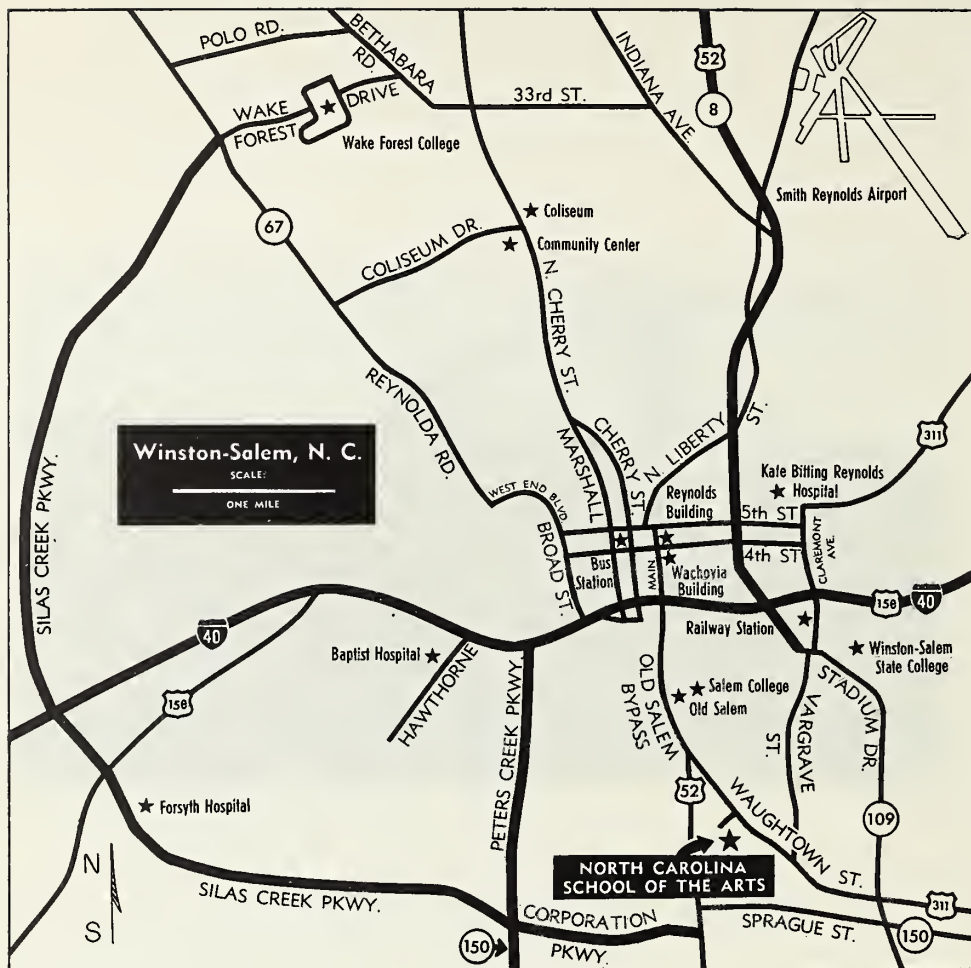
NORTH CAROLINA SCHOOL OF THE ARTS 1967/1968 CATALOG



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CALENDAR FOR SCHOOL YEAR 1967-68

FIRST SEMESTER

September 5, 1967	Students arrive
September 6	High School classes begin
September 6, 7	College Orientation and Registration
September 8	College Classes Begin
September 9	High School Drop—Add Day
November 21	Thanksgiving Vacation begins (12:00 noon)
November 27	Classes resume (8:00 a.m.)
December 20	Christmas Vacation begins (12:00 noon)
January 3, 1968	Classes resume (8:00 a.m.)
January 22-27	1st Semester Examinations

SECOND SEMESTER

January 27, 1968	Semester break begins (12:00 noon)
January 30	Classes resume (8:00 a.m.)
April 5	Spring Vacation begins (12:00 noon)
April 16	Classes resume (8:00 a.m.)
May 24	College classes end
June 27-31	College Final Examinations
June 7	High School Classes end and High School Graduation

Board of Trustees

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WILLIAM BURTON	<i>Acting Dean of Student Affairs</i>
ELIZABETH TROTMAN	<i>Public Information Officer</i>

DEDICATION

"I must study politics and war that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry, and porcelain."

John Adams

The School is dedicated to the achievement of a bold new idea in education—the idea that within the framework of public education young people with extraordinary talents in the arts can and should be given, not only the academic education, but also the artistic training which their gifts justify. It is our belief that the students' generalized studies in the academic program will be greatly enhanced through interrelation with a rigorous and highly professional training in one of the arts.

Since students may enroll as early as the seventh grade and go on to complete their college education in the School, the artificial barriers between junior high, high school and college may be minimized. And because of the broad spectrum of training in the arts offered by the School each student inevitably comes to possess a broad knowledge of all of the arts.

Robert Ward
President

FACULTY

MUSIC

Louis Mennini, *Dean, Composition*
 Stephen Adelstein, *Oboe†*
 Howard Aibel, *Piano*
 Selma Amansky, *Vocal Diction*
 Rose Bampton, *Voice*
 Rebecca Barrow, *Piano,*
Graduate Assistant
 Fredrick Bergstone, *Horn†*
 Charles Brady, *Trumpet*
 J. Stevens Brewster, *String Bass*
 Philippe H. Buhler, *Theory and*
Choral Conductor
 Robert Clark, *Tuba*
 Philip Dunigan, *Flute†*
 Willem Duyn, *Theory, Solfeggio*
 Norman Farrow, *Voice*
 Olegna Fuschi, *Piano*
 Marc Gottlieb, *Violin**

Herbert Horn, *Piano Ensemble*
and Accompanying
 John Iuele, *Conductor, School Orchestra*
 Harvey Jacobson, *Teacher, Secondary*
Piano
 J. Massie Johnson, *Percussion,*
Music History
 Irving Klein, *Cello**
 Robert Listokin, *Clarinet†*
 John Marcellus, *Trombone and Tuba*
 John Mueller, *Organ, Harpsichord*
 Margaret S. Mueller, *Organ,*
Harpsichord
 Scott Nickrenz, *Viola**
 Mark Popkin, *Bassoon†*
 Ruggiero Ricci, *Violin†*
 Phillip Ruder, *Violin**
 Sherwood Shaffer, *Theory*
 Jesus Silva, *Guitar*

* Claremont String Quartet

† Clarion Wind Quartet

‡ Master Classes

DRAMA

Ira Zuckerman, *Dean*
 Dolores Ferraro, *Associate Director*
 John Devers, *Head of Voice*
and Speech
 Ann Collins, *Voice and Speech*

Thomas C. Behrens, *Associate*
Technical Director, Scene Design
 Margay Whitlock, *Theatre Promotion*
 Christina Giannini, *Costume Design*
 Agnes T. Lattak, *Costumer/Instructor*

DANCE

Robert Lindgren, *Dean*
Ballet, Adage, Dance History
 Pauline Koner, *Modern Dance,*
Elements of Performing,
Dance Composition
 Sonja Tyven, *Ballet, Pointe*

Duncan Noble, *Ballet, Modern Dance,*
Dance History
 Peter Van Muyden, *Ballet*
 Job Sanders, *Ballet, Choreography*
 Joan Sanders, *Ballet*
 Gyula Pandi, *Character Dance*
 (Assistant)
 Christina Giannini, *Costume Design*

ACADEMIC STUDIES

Bianca Artom, *Italian*
William H. Baskin, III, *Italian*
Dorothea Bell Boyst, *Science and Physics*
Jano Bogdanoff, *English*
Jess Byrd, *English*
Penelope B. Cage, *Political Science*
Mary Cartwright, *French*
Carole Crumley, *French*
Margaret Davis, *English*
J. Allan Easley, *Art Appreciation*
Marion Fitz-Simons, *English*

William S. Greene, Jr.,
Science and Mathematics
Robert M. Helm, *Philosophy*
Robert T. Kimzey, Jr., *Principal*
James M. Moon, *Art*
Elizabeth Mount, *French and Spanish*
Margaret Pettyjohn,
Science and Mathematics
Adam Stiener, *German*
William B. Shropshire, *Mathematics*
John McB. Wasson Jr., *Social Studies*
John Woodmansee, *Psychology*
Gerd Young, *English*

LIBRARY

William Van Hoven, *Librarian*
Isabel Masterton, *Assistant Librarian*

DEPARTMENT OF STUDENT AFFAIRS

William W. Burton, <i>Acting Dean of Students</i>	Earline Perryman, <i>Licensed Practical Nurse</i>
William R. Merrill, <i>Teacher of Social Ethics and Director of Religious Activities</i>	Mr. & Mrs. Dexter Benedict, <i>Head Residents—Girls' Dormitory</i>
Dr. Thomas Hardy, <i>Physician</i>	Mr. & Mrs. William Sanders, <i>Head Residents—Boys' Dormitory</i>
Dr. Frank Forsyth, <i>Physician</i>	Hattie Brown, <i>Dormitory Counselor</i>
Dr. Richard Proctor, <i>Psychiatrist</i>	Ruth Lee, <i>Dormitory Counselor</i>
Margaret Porter, <i>Registered Nurse</i>	Gladys Dunnagan, <i>Practice Room Supervisor</i>
Irene Ervin, <i>Licensed Practical Nurse</i>	

HISTORY AND PURPOSE

The North Carolina School of the Arts was established by an act of the 1963 North Carolina Legislature. The law creating this school includes the following statement:

"It is hereby declared to be the policy of the State to foster, encourage and promote, and to provide assistance for the cultural development of the citizens of North Carolina, and to this end the General Assembly does create and provide for a training center for instruction in the performing arts."

This school is open, by audition, to college, high school and younger students throughout the nation, who have exceptional talent in music, dance or drama. Approximately one-half of the students will be from North Carolina.

The primary emphasis of the courses of study is on a thorough professional training in the arts. This is supplemented by a comprehensive academic curriculum. It is the intent of the School to provide each student with the preparation for a successful career in one of the arts and with a liberal education that will enable him to take his place in society as an artist and as an informed citizen.

The School is founded upon the principle that in the arts professional instruction and professional standards must apply from the very inception of training and that instruction in the arts must begin as soon as talent is evidenced. The School will provide a climate for exposure to allied arts and a challenging atmosphere created by association with similarly gifted persons. A young student will not only concentrate in the field of his specialty, but will broaden his horizon as he learns through association with other students in his own and in the other arts.

THE CAMPUS

The North Carolina School of the Arts is located on the site of the former James A. Gray High School at Winston-Salem. The buildings include classrooms, dance studios, teaching and practice studios, rehearsal hall, theatre and dormitories. These are situated on a campus of 30 acres.

PERFORMANCE AUDITIONS

The first requisite for admission to the North Carolina School of the Arts is a demonstration of talent, achievement and career potential in the field of dance, drama or music in an entrance audition. These auditions will be held in February or March of each year at the Winston-Salem campus. Specific dates and other audition information are provided with application forms. The admissions committee will supplement performance evaluation with consideration of relevant background information concerning qualified applicants. These criteria include academic achievement and promise, character and emotional balance, industry and judgment, health and special interests.

Applications for auditions are welcomed from anyone with talent in dance, drama and music. There is no geographical limitation on applications, nor

does race or religion play any part in the selection of students.

Minimum performance requirements for each performing medium are listed in the application forms. In some extraordinary circumstances off-campus auditions may be arranged.

ENTRANCE REQUIREMENTS

In addition to the performance examination each student must present proof of his ability to pursue theoretical and academic studies through the presentation of a satisfactory transcript of his school record and the recommendations of his academic and professional teachers.

College level applicants must present certification of graduation from an accredited high school and take the College Entrance Examinations Board's Scholastic Aptitude Test. Applicants should have the results sent directly to the Admissions Office of the School of the Arts. Information about these tests and dates of administration may be obtained from the high school principal or from

College Entrance Examination Board
Box 592
Princeton, New Jersey

Although there are no inflexible subject matter requirements for admission, the total program of the North Carolina School of the Arts emphasizes a solid foundation in the liberal arts. Skill and comprehension in English, a historical perspective, competence in a foreign language, and understanding of scientific and mathematical principles and methods are essentials in the educational development of a citizen of the twentieth century.

ADMISSIONS PROCEDURE

1. Application forms, including audition examination requirements, will be sent to all candidates upon request. Completed applications should be returned to the Director of Admissions with an audition fee of \$10.00 for applicants to the junior high or high school level, \$15.00 for applicants to the college level. This fee is nonrefundable and not applicable to term bills. The application and audition fee should be received at least three weeks prior to the auditions. At this time audition appointments will be sent to applicants.

2. Within two weeks after the auditions, candidates will be notified as to whether or not they passed their auditions. Those candidates who received favorable audition reports will be required to submit certain additional application material for further consideration by the Admissions Committee. It is the responsibility of the applicant to see that the Office of Admissions receives these items without undue delay. Final action will then be taken on the application of each candidate; final letters from the Admissions Office will be sent out as soon as possible.

3. In mid-August all new students will receive general school information,

pre-registration procedure, a calendar covering activities of Orientation Week, and a copy of the school calendar for the year.

TRANSFER CREDIT

Students who wish to transfer from other institutions must comply with performance audition and entrance requirements listed above, including the Scholastic Aptitude Test scores. College courses on which a grade of less than C has been earned cannot be accepted for transfer credit. College transfer students should bear in mind that students at the North Carolina School of the Arts are classified according to semester hours credit taken and passed in artistic work rather than academic work, making it likely that students transferring from a liberal arts school will lose a semester's credit or more.

ADVANCED STANDING AND ADVANCED PLACEMENT PROGRAM

Students whose previous training qualifies them for advanced standing may qualify for such by demonstrating achievement in placement tests. A student who participates in the Advanced Placement Program of the College Entrance Examination Board may have his record considered for advanced placement and/or credit in the college program.

ORIENTATION PROGRAM

The attendance of all new students is required during a short period at the opening of the fall term. This orientation period is designed to introduce the new student to campus life and activities. Also scheduled are lectures and basic placement tests. The complete program of orientation activities is issued in a special bulletin which is mailed to all new students late in the summer.

SPECIAL STUDENTS

Students enrolled at the college level of the School of the Arts are usually expected to pursue both academic and arts studies leading to the Bachelor of Music or Bachelor of Fine Arts degrees. However, a few exceptions are made. Students possessing a high order of talent, upon recommendation of their respective arts dean, may take a lighter academic load, or no academic courses at all. Successful completion of this course will lead to a diploma, rather than a degree, from the School of the Arts.

FINANCIAL INFORMATION

The State of North Carolina, in establishing the North Carolina School of the Arts, has undertaken to finance in large measure the artistic education of every student whose talent potential warrants his admission to the School. Fees paid by the student cover only a small part of the cost of his instruction and of the operation of the School.

APPLICATION AND AUDITION FEE

An application and audition fee of \$10 for high school applicants, \$15 for college applicants must accompany the application form. This fee is not refundable.

ROOM RESERVATION FEE

A \$50 room reservation fee is required of all students who intend to live in the dormitories. (See also 'Residence in School Dormitories.') The fee is payable by the middle of August. It is deducted from the total yearly fees.

REGISTRATION FEE

A \$20 registration fee is required of all students and is due within three weeks of the date of their letters of acceptance. It is nonrefundable and is not credited toward the total fees.

TUITION FEE

The tuition fee is variable according to the academic level and residence of the student.

College	High School
North Carolina	North Carolina
Resident	Resident
\$400.00	None
Out-of-State	Out-of-State
Resident	Resident
\$700.00	\$400.00

(Courses in the School's academic curriculum are open to students not enrolled in the School (a) when there are vacancies in the classes, and (b) when the Dean of Academic Studies approves. The tuition charge is \$35.00 per course, per semester. Full tuition is charged those taking arts courses.)

ROOM, BOARD, LAUNDRY FEE

Applicable to all resident students: \$775.00

HEALTH SERVICE FEE

Applicable to all students, resident or nonresident is a health services fee of \$40.00.

GENERAL ACTIVITY FEE

All students will be charged a \$25.00 fee to cover concerts, field trips, intramural sports, recreational activities and special social functions.

HIGH SCHOOL ACADEMIC TEXTBOOK FEE

A \$15.00 fee is applicable to all high school and junior high school students for the purchase of instructional supplies. College students will be expected to purchase all books and materials.

ARTS MATERIALS

Students will be expected to supply their own arts materials, e.g., music,

plays, ballet shoes, clarinet reeds, tights, strings, etc. Many of these items will be available through the school bookstore.

SCHEDULE OF PAYMENT

Tuition and all fees should be paid one-half at the time of enrollment in September and the remaining half at registration for the second semester.

Note: Questions concerning payment of fees should be directed to the school Bursar, North Carolina School of the Arts, P. O. Box 4657, Winston-Salem, North Carolina, 27107

FINANCIAL AID

The North Carolina School of the Arts makes every effort to encourage and assist young people of ability and seriousness of purpose to pursue their academic and professional training. To this end it can offer, to college students, aid under Educational Opportunity Grants and the National Defense Student Loan Program. The School also offers a variety of parttime employment to students. It has a number of scholarships available.

Students needing assistance in meeting their expenses at the School should write the Financial Aid Committee, N. C. School of the Arts, P. O. Box 4657, Winston-Salem, N. C. 27107.

DETERMINATION OF STATE RESIDENCY

1. *General:* The tuition charge for legal residents of North Carolina is less than for nonresidents. To qualify for in-state tuition, a legal resident must have maintained his domicile in North Carolina for at least the six months next preceding the date of first enrollment or re-enrollment in the N. C. School of the Arts.
2. *Minors:* The legal residence of a person under twenty-one years of age at the time of his first enrollment in the N. C. School of the Arts is that of his parents, surviving parent, or legal guardian. In cases where parents are divorced or legally separated, the legal residence of the father will control unless custody of the minor has been awarded by court order to the mother or to a legal guardian other than a parent. No claim of residence in North Carolina based upon residence of a guardian in North Carolina will be considered if either parent is living unless the action of the court appointing the guardian antedates the student's first enrollment in the N. C. School of the Arts by at least twelve months.

A minor student whose parents move their legal residence from North Carolina to a location outside the State shall be considered to be a non-resident after six months from the date of removal from the State.

For the purpose of determining residence requirements under these rules, a person will be considered a minor until he has reached his twenty-first birthday. Married minors, however, are entitled to establish and maintain their residence in the same manner as adults. Attendance at the School

of the Arts as a student cannot be counted as fulfilling the six-month domicile requirement.

3. *Adults:* A person twenty-one years of age or older is eligible for in-state tuition if he has maintained continuous domicile in North Carolina for the six months next preceding the date of enrollment or re-enrollment, exclusive of any time spent in attendance at a state educational institution. An in-state student reaching the age of twenty-one is not required to re-establish residence provided that he maintains his domicile in North Carolina.
4. *Married Students:* The legal residence of a wife follows that of her husband, except that a woman currently enrolled as an in-state student in the School of the Arts may continue as a resident even though she marries a non-resident. If the husband is a nonresident and separation or divorce occurs, the woman may qualify for in-state tuition after establishing her domicile in North Carolina for at least six months under the same conditions as she could if she were single.
5. *Military Personnel:* No person shall be presumed to have gained or lost in-state residence status in North Carolina while serving in the Armed Forces. However, a member of the Armed Forces may obtain in-state residence status for himself, his spouse, or his children after maintaining his domicile in North Carolina for at least the six months next preceding his or their enrollment or re-enrollment in the N. C. School of the Arts.
6. *Aliens:* Aliens lawfully admitted to the United States for permanent residence may establish North Carolina residence in the same manner as any other nonresident.
7. *Property and Taxes:* Ownership of property in or payment of taxes to the State of North Carolina apart from legal residence will not qualify one for the in-state tuition rate.
8. *Change of Status:* The residence status of any student is determined as of the time of his first enrollment in the N. C. School of Arts and may not thereafter be changed except: (a) in the case of a nonresident student at the time of his first enrollment who, or if a minor his parents, has subsequently maintained a legal residence in North Carolina for at least six months, and (b) in the case of a resident who has abandoned his legal residence in North Carolina for a minimum period of six months. In either case, the appropriate tuition rate will become effective at the beginning of the term following the six-month period.
9. *Responsibility of Student:* Any student or prospective student in doubt concerning his residence status must bear the responsibility for securing a ruling by stating his case in writing to the admissions officer. The student who, due to subsequent events, becomes eligible for a change in classification, whether from out-of-state to in-state or the reverse, has the responsibility of immediately informing the Office of Admissions of this circumstance in writing. Failure to give complete and correct information regarding residence constitutes grounds for disciplinary action.

THE LIBRARY

The library of the School of the Arts contains several specialized collections: a general school library which services the academic program of the junior high and high school divisions; a college library weighted in the fields of literature, philosophy, and the social sciences; a collection of theoretical, critical, historical and biographical books pertaining to music; a music library of scores and performing parts; a library of recordings and tapes; a specialized collection of dramatic literature and of books on the practical, theoretical and historical aspects of the theatre; and a collection of books and periodicals pertaining to the dance.

RESIDENCE HALLS AND DINING FACILITIES

Two modern dormitories, one for men, one for women, provide residence facilities for the students. These are supervised by the Dean of Students and each has a resident house counselor. New dormitories for junior and senior high school students are scheduled to be built shortly.

A cafeteria in the main school building provides three meals a day for students and staff. A snack bar and vending machines are also available.

HEALTH SERVICES

The annual medical services fee includes the services of the resident nurses, the consulting school physician, and infirmary services. Medical and dental needs requiring the attention of a specialist will be arranged through the physician, but extra expenses will be the responsibility of the student or his parent. Health and accident insurance is available by contract with a private insurance company. For information write the Bursar. Questions concerning the health services should be addressed to the Dean of Students.

LAUNDRY SERVICES

Coin-operated laundry machines are available in each dormitory.

The linen fee provides each resident student with the following articles: 2 bath towels, 2 sheets, and 1 pillow case. Clean linens will be issued weekly.

Dry cleaning, shirts, and dry wash are collected from students who wish to have their clothing sent to a commercial laundry. Each student pays for his garments when he picks them up from the appointed laundry agent. This service is available weekly.

Other commercial laundry and dry cleaning services are readily available.

SCHOOL BANK

School banking services are available at no charge. Any student (or the parent or guardian of any student) may deposit money into a student account. The account may then be drawn upon as the student sees fit or, if the parents so desire, they may set a limit allowing their son or daughter to withdraw only specific amounts of money over specified periods of time. Any questions con-

cerning the banking program may be directed to the Bursar. Of course, the usual commercial banking services are readily available to all students.

RECREATION

The program of physical education and recreation is under the supervision of a Director and is planned with the counsel of the Arts and Academic Deans.

The curriculum is designed to meet unique and individual student needs and, at the same time, to satisfy the requirements of the North Carolina State Department of Public Instruction and the Southern Association of Secondary Schools and Colleges. Activities include archery, badminton, fencing, gymnastics, swimming, tennis, tumbling and weight training, as well as team games and activities. Additional activities are implemented as student interest dictates.

Movies, dances, and other social functions are scheduled throughout the school year. Students participate in the planning of these programs.

Students are also encouraged to take advantage of the many social, cultural, and athletic activities of the greater Winston-Salem community.

RELIGION

The North Carolina School of the Arts recognizes the importance of religion in the life of a student and affirms the right of each student to worship or not, according to the tenets of his religious faith. Students are encouraged and provided assistance in maintaining their religious associations while attending the School. Arrangements will be made by the School, through local resources, to provide for the varying religious needs of the student body.

The Director of Religious Activities is available to students for counseling and guidance.

ARTISTIC PERFORMANCE

Performance outside of the School will be permitted only upon recommendation of the student's major instructor, Dean of the Department, the Academic Dean and the High School Principal.

RESIDENCE IN SCHOOL DORMITORIES

All high school students must live on the campus unless they live with relatives approved by the School. College students may live in the dormitories or off-campus, but the School takes no responsibility for their off-campus life except as it affects the good reputation of the School.

Insofar as possible in the assignment of roommates in the dormitories, the School takes the students' age, major field of study and the student's own choice into consideration.

SUMMER SCHOOL: SIENA, ITALY

The first North Carolina School of the Arts Summer Session at Siena, Italy,

took place from July 9 to September 1, 1967. The purpose of the session was to provide seven weeks of intense musical training, as well as an "on-location" study of the art and language of the Italian people in a remarkable medieval city under the aegis of a faculty of outstanding Italian and American teachers. The program was conceived by the late Dr. Vittorio Giannini, first President of the North Carolina School of the Arts, and was brought into being through the support of Foreign Minister Amatori Fanfani and Dr. Danilo Verzili, President of the Accademia Musicale Chigiana. One hundred and twenty students from thirty-six American schools, colleges, and conservatories participated.

SUMMER SESSION: WINSTON-SALEM CAMPUS

The School of the Arts has a summer session on the campus at Winston-Salem.

The Dance Department offers a program which includes technique classes in ballet, pointe, modern, men's class and character. Also included are music appreciation, dance history and kinesiology. The regular faculty is augmented by guest teachers.

The Drama Department sponsors a professional summer stock company which is the heart of the summer drama program. Students participate in the productions as actors and technicians and receive classroom instruction directly related to the repertory of the company.

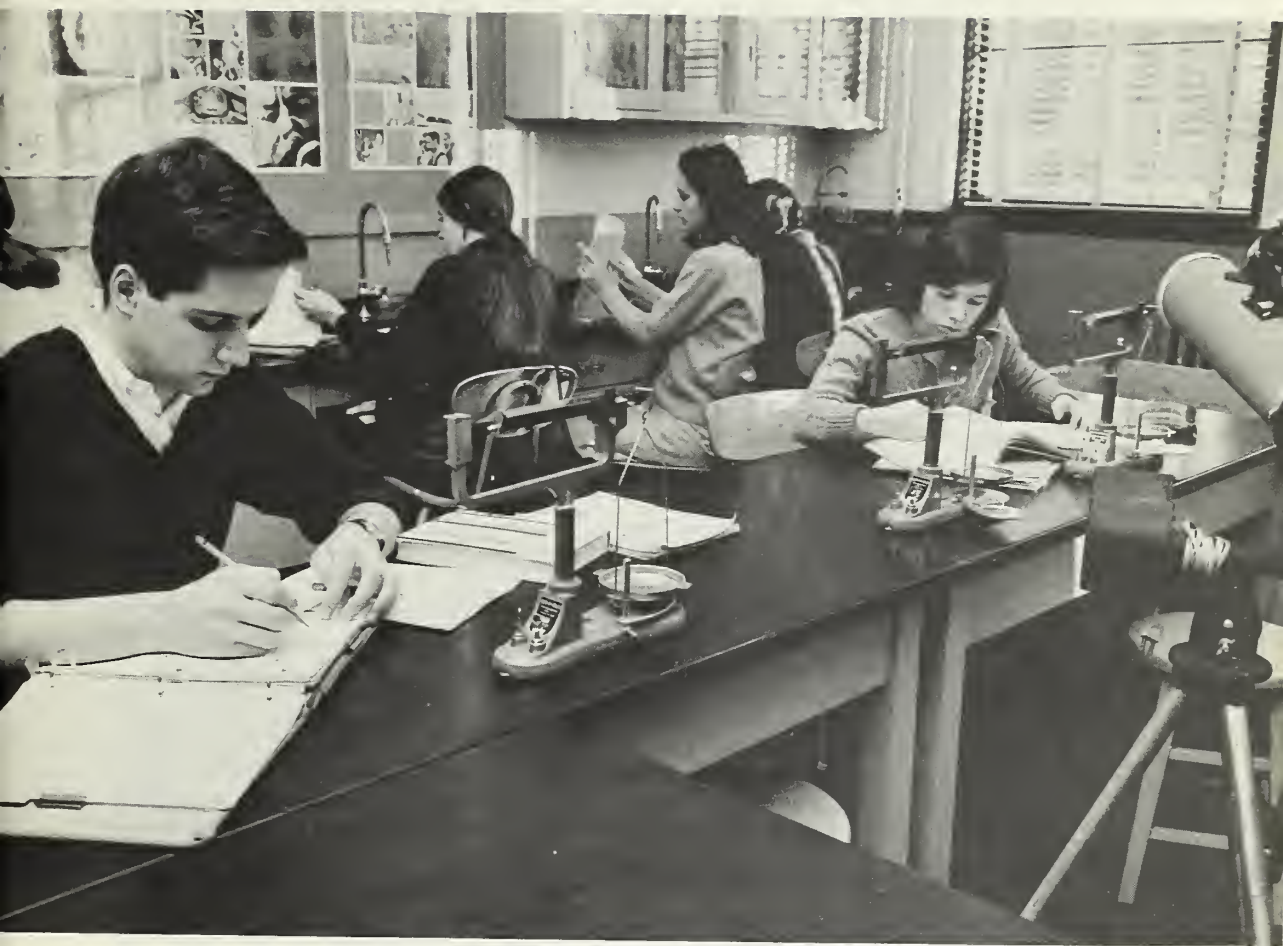
The 1967 program of the Music Department included private study in piano and voice and related classes. A considerable expansion of the program is planned for 1968.

For further information about the Siena and Winston-Salem summer programs write Director of Admissions, N. C. School of the Arts, P. O. Box 4657, Winston-Salem, N. C. 27107.

CURRICULA OF THE JUNIOR HIGH AND HIGH SCHOOL DIVISIONS

The seventh and eighth grades comprise the junior high school division, to which a limited number of exceptionally talented young people are admitted each year. At this level the program encompasses two basic areas: the study and practice of an arts major and concentration upon such academic courses as foreign languages, social studies, English, science, mathematics, health and physical education.

The high school curriculum is a four-year program. Each student devotes approximately half of his school day to pre-professional classes and practice in his arts area and the remaining half to academic courses that are primarily college preparatory in content and emphasis. During the academic portion of the day students are under the direction of the high school principal and



teachers certified by the State of North Carolina. Classes meet five days a week with forty-five minute periods. Courses with laboratories require extra sessions. The total program is so designed that upon graduation the student will be eligible for entrance either to a professional arts school or to a liberal arts college.

Each student is expected to work intensively in the field of his chosen arts specialization. A musician has private lessons with an artist faculty member, participates in large musical organizations and in chamber music groups, and studies musical theory and history. A drama student studies technique of act-

ing and stage craft, the history of drama and the theatre, and participates in productions of classic and modern plays. A dance student specializes either in ballet or in modern dance, but gains knowledge in both fields together with a study of choreography as well as repertoire. One or more units of credit toward the high school diploma is earned each year for satisfactory work in the arts specialization.

The academic program of the junior high and high school levels includes English, history and other social sciences, foreign languages, science and mathematics, and physical education designed to meet State and regional accreditation requirements.

HIGH SCHOOL GRADING SYSTEM

The grading system for all high school students is as follows:

A—Excellent

F —Failure

B—Good

I —Incomplete

C—Average, Satisfactory

WP—Withdrew while passing

D—Unsatisfactory

WF—Withdrew while failing

A grade of Incomplete automatically becomes a Failure unless the deficiency is removed during the following semester in which the student is enrolled.

A student receiving a Failure for a course must repeat the course for credit. Subsequent passing of the course does not remove the Failure originally received from the student's record.

Any student who receives the mark of D, Unsatisfactory, in his major field of concentration at the end of the first semester is thereby warned that he may not be retained in the School at the end of the current school year. If the student improves by the end of the second semester, he is retained. In all cases, a student must receive a mark of B or above in his major field of study at the end of the second semester to insure his return the following year.

High school students are not given a specific ranking within their class. A general ranking of graduating seniors is made and supplied to colleges upon request. This ranking places a student within a percentage of his class. As an example, a student is not ranked as third in a class of 63 but is ranked in the top 10% of a class of 63 graduating seniors. This ranking system is necessitated by the unique nature of this School. For parents, colleges, and others with a valid need to know, we shall supply standardized test scores which will give objective information concerning the student's comparative standing within his age and grade level.

Other academic requirements for high school students follow:

- A. One unit of credit for high school graduation is given for each course which meets for the equivalent of a minimum of five standard periods per week for each of the 36 weeks of the school year.

- B. Academic courses are in the following subject areas: English, social studies, science-math, foreign language, and health education.
- C. Credit for high school graduation is earned for courses taken in grades 9, 10, 11, and 12 only or during the summer preceding or after each of these years.
- D. Junior high school students, students in the 7th and 8th grade, have a required curriculum worked out by the School.
- E. The State of North Carolina requires that the following courses must be taken by all students graduating from a North Carolina high school:
 - English—4 units
 - Social Studies—2 units (One of these units must be earned in a course of U. S. History.)
 - Mathematics—1 unit
 - Science—2 units (One of these units must be earned in a physical science course and the other in a course of biology.)
 - Health/Physical Education—1 unit
 - Electives—6 units
- F. Each high school student (students in grades 9 through 12) is required to take four academic courses a year unless given permission to take less than this number by the high school principal, the only person who can give permission to take fewer than the regular required academic load.
- G. Each student who graduates must have a minimum total of 16 units. Of these, 14 units credit must be earned in academic courses. In addition to these 14 units a unit in a health and physical education course must also be earned at the time the course is offered.
- H. In order to be granted a diploma from the North Carolina School of the Arts the courses required by the State to be completed in the graduating year must be completed at the School.

HIGH SCHOOL MUSIC DEPARTMENT

MAJOR STUDY IN MUSIC

Each high school music student has a major field in which he receives one hour of private instruction per week. Aside from concentrated study in his major field, the student receives instruction in the rudiments of music, the literature and materials of music and solfeggio, according to the level of his proficiency.

Each student is assigned to a member of the faculty for instruction. Every effort is made to consider students' preferences, subject to the policies of the School and the availability of the instructor's time. Required in each course are periodic recital appearances.

Literature and Materials I (2/5 unit)

Study of basic elements of music: clefs, scales (ancient and modern), key signatures, rhythm, intervals, triads, melodic tonality, combined with elementary solfeggio and dictation in treble and bass clefs. Two hours weekly.

Literature and Materials II (2/5 unit)

Study of melodic practice from Renaissance to 20th Century practice, two-part writing from same periods, study of basic harmony (root, first and second inversions), small forms, combined with intermediate solfeggio and dictation. Two hours weekly.

MUSICAL ORGANIZATIONS, ENSEMBLES

Every full-time student is required to perform in the large chorus. Instrumentalists are assigned to various instrumental ensembles and also participate in the orchestra. Vocalists, organists and composers participate in the chorus; pianists, in either choral or instrumental activities.

COMPOSITION

Composition may be elected as a major study upon demonstration of talent and theoretical ability and upon acceptance as such by the Dean of the School of Music.

SCHOOL OF DRAMA HIGH SCHOOL COURSES

Acting (4/5ths s. h.)

Introductory course with particular attention to the understanding and exercise of the actor's basic skills and techniques.

Voice and Speech (4/5ths s. h.)

High school students attend the same voice and speech classes as the college students. See course description under college listing.

Stagecraft (2/5ths s. h.)

A laboratory course which introduces the student to the fundamental techniques of scene construction, painting, lighting and stage management.

Costume History (1/5th s. h.)

For course description see college listing.

HIGH SCHOOL DANCE DEPARTMENT

MAJOR STUDY IN DANCE

A substantial foundation in dance techniques, ballet, modern, ethnic and jazz, is acquired in the dance department. These as well as practical work in performance constitute the core of the program. To this is added training in stagecraft and the development of requisite musical and rhythmic skills.

Dance Techniques (2 units per year)

HIGH SCHOOL ACADEMIC DEPARTMENT

Since students are placed in classes based on their background, interest and ability, course numbers do not necessarily correspond to the grade level (year in high school) of the student.

English I, II, III, IV

Cultural World History

Algebra II

Geometry

United States History
Contemporary Problems
Science-Mathematics I, II
Physics
Advanced Mathematics
Biology
Contemporary Mathematics

French I, II, III, IV
Italian I, II
German I, II
Spanish I, II
Health/Physical Education
Individualized Study

ACADEMIC REQUIREMENTS OF THE COLLEGE DIVISION

The unit of credit for work accomplished is the semester hour. One semester hour represents one hour of recitation or lecture or two or more hours of studio or laboratory per week for one semester. The normal academic course load is six semester hours. Successful completion of the requirements leads to a Bachelor of Music or a Bachelor of Fine Arts degree.

GRADES

Grades are recorded on the following terms:

A—Excellent

F —Failure

B—Good

I —Incomplete

C—Average, Satisfactory

WP—Withdrawn while passing

D—Unsatisfactory

WF—Withdrawn while failing

A grade of I automatically becomes F unless the deficiency is removed during the following semester in which the student is enrolled.

A student receiving a semester grade of F must repeat the course for credit. Subsequent passing of the course does not remove the F originally received.

A college student who receives a mark of D in his major field of concentration at the end of a first semester is thereby warned that he may not be retained at the end of the current school year. A letter accompanies the grades of the students who may not be asked back in order to avoid any misunderstanding as to the School's policy. If the student improves by the end of the second semester, he is retained. In all cases, a student must receive a mark of A or B in his major field of study at the end of the second semester to ensure his return the following year.

A report on the student's standing is sent to the student and to his parents at the end of each semester. Parents of freshmen will receive midterm reports soon after November 1.

CLASS ATTENDANCE IN THE COLLEGE DIVISION

Regular class attendance is essential to the achievement of artistic and academic excellence. In the arts courses no cuts are permitted. In the academic classes, however, a student may be permitted one unexcused absence for each credit hour of the course in which he is enrolled. No student may use his cuts 48 hours before or after school holidays or on the days of an assigned test.

COLLEGE MUSIC DEPARTMENT

MAJOR STUDY IN MUSIC

A student may enter the Music Department as a major in a performing medium or as a composer. In either case a large part of the program is concerned with his personal development as an artist through intensive private instruction from his major teacher. Assignment to a teacher is made on the basis of entrance audition and examinations. Appraisal of a student's capability and achievement is made by the teacher and by an examining faculty jury at the end of each academic year.

In addition to the pursuit of a major field, each student is expected to develop and perfect a working knowledge of music theory, history, and literature as well as to achieve proficiency on a secondary instrument.

BACHELOR OF MUSIC DEGREE PROGRAM WITH A PIANO MAJOR

Freshman Year	Credits	Junior Year	Credits
Major Instrument	8	Major Instrument	12
Piano Ensemble	4	Piano Ensemble	4
Literature & Materials I and II	4	Literature & Material IV	4
Solfege I	4	Solfege III	4
Music History I & II	4	(Chamber Music)	(2)
Academic Electives	6	Academic Electives	12
English Composition	6		
	<hr/>		<hr/>
	36		36-38

Sophomore year	Credits	Senior Year	Credits
Major Instrument	8	Major Instrument	12
Piano Ensemble	4	Piano Ensemble	4
Literature & Materials III	4	Literature & Materials V	4
Solfege II	4	Orchestration I	4
Music History III & IV	4	(Chamber Music)	(2)
Academic electives	12	Academic Electives	12
	<hr/>		<hr/>
	36		36-38

BACHELOR OF MUSIC DEGREE PROGRAM WITH INSTRUMENTAL MAJOR

Freshman Year	Credits	Junior Year	Credits
Major Instrument	8	Major Instrument	12
Minor Instrument	2	Literature & Materials IV	4
Literature & Materials I & II	4	Solfege III	4
Solfege I	4	(Chamber Music)	(2)
Music History I & II	4	Orchestra	2
Orchestra	2	Academic Electives	12
Academic Electives	6		
English Composition	6		
	<hr/>		<hr/>
	36		34-36

Sophomore year	Credits	Senior Year	Credits
Major Instrument	8	Major Instrument	12
Minor Instrument	2	Literature & Materials V	4
Literature & Materials III	4	Orchestration I	4



Solfege II	4	Orchestra	2
Music History III & IV	4	(Chamber Music)	(2)
Orchestra	2	Academic Electives	12
Academic Electives	12		<hr/>
	36		34-36

BACHELOR OF MUSIC DEGREE WITH VOICE MAJOR

Freshman Year	Credits	Junior Year	Credits
Major	6	Major	8
Piano Minor	2	Opera Workshop I	4
Literature & Materials I & II	4	Literature & Materials IV	4
Solfege I	4	Solfege III	4

Music History I & II	4	Coaching	2
Coaching	2	Diction (French)	2
Diction (Italian)	2	Chorus	2
Chorus	2	Academic Elective	6
Foreign Language	6	Foreign Language	6
English Composition	6		—
	38		38

Sophomore year	Credits	Senior Year	Credits
Major	6	Major	8
Piano Minor	2	Opera Workshop II	4
Literature & Materials III	4	Literature & Materials V	4
Solfege II	4	Orchestration I	4
Music History III & IV	4	Coaching	2
Coaching	2	Diction	2
Diction (German)	2	Chorus	2
Chorus	2	Academic Elective	6
Academic Electives	6	Foreign Language	6
Foreign Language	6		—
	38		38

BACHELOR OF MUSIC DEGREE WITH COMPOSITION MAJOR

Freshman Year	Credits	Junior Year	Credits
Composition I	8	Composition III	8
Piano Minor	2	Literature & Materials IV	4
Literature & Materials I & II	4	Solfege III	4
Solfege I	4	Score Reading—Conducting I	2
Music History I & II	4	Orchestration I	4
Chorus	2	Chorus	2
English Composition	6	Academic Electives	12
Academic Electives	6		—
	36		36

Sophomore year	Credits	Senior Year	Credits
Composition II	8	Composition IV	8
Piano Minor	2	Literature & Materials V	4
Literature & Materials III	4	Orchestration II (III)	4
Solfege II	4	Score Reading—Conducting	2
Music History III & IV	4	Chorus	2
Chorus	2	Music Electives	2
Academic Electives	12	Academic Electives	12
	36		34

MUSICAL ORGANIZATIONS, ENSEMBLES

Every full-time student is required to perform in the large chorus. Instrumentalists are assigned to instrumental ensembles. In addition, they participate in the orchestra. Vocalists, organists and composers participate in the chorus. Pianists may elect either choral or instrumental activities.

Orchestra	(2 s. h.)
Chorus	(2 s. h.)
Instrumental Ensemble	(2 s. h.)

Literature and Materials of Music I (for transfer students reading rudi-

mentary theory—combined with Literature and Materials II—4 hours per week)

A study of basic elements of music drawn from literature: clefs, scales (ancient and modern), key signatures, rhythm, intervals, triads, and musical terms.

Literature and Materials II (4 s. h.)

Study of melodic and rhythmic devices, two-part writing from Renaissance to present day practice, diatonic harmony, small instrumental and vocal forms, two and three part song form, strophic and through-composed songs, da capo arias, aural analysis and composition. Two hours weekly.

Literature and Materials, III (4 s. h.)

Study of chromatic harmonic practices, more advanced vocal and instrumental writing, and chromatic modulation. Composition and detailed study of larger forms and aural analysis. Two hours weekly.

Literature and Materials, IV (4 s. h.)

Study of ninth, eleventh, and thirteenth chords (diatonic and chromatic) classical through contemporary applications, advanced contrapuntal practice in three and four parts (invertible counterpoint, canons, etc.) composition and detailed analysis of fugal forms—(simple and double), variation forms, (theme and variations, ostinato, passacaglia, chaconne), rondo and sonata-allegro from early to contemporary periods. Aural analysis. Two hours weekly.

Literature and Materials, V (4 s. h.)

Concentrated study of contemporary techniques with emphasis on composition, analysis, and performance in class. Two hours weekly.

Solfege I (4 s. h.)

Study of intervals, scales, principles of rhythm, sight singing in treble and bass clefs, rhythmic and melodic dictation, part singing. Two hours weekly.

Solfege II (4 s. h.)

Sight singing with concentration on chromatic examples in treble, bass, alto, and tenor clefs, rhythmic and melodic dictation in two parts, part singing. Simple transposition. Two hours weekly.

Solfege III (4 s. h.)

Advanced sightreading in all clefs (treble, bass, and C clefs) with emphasis on modal, (impressionistic through atonal styles), modulation, dictation in three to four parts. Part singing. Two hours weekly.

History of Music I (1st Semester) (2 s. h.)

Survey of musical achievement from antiquity to Ars Nova. Two hours weekly.

History of Music II (2nd Semester) (2 s. h.)

Continuation. Renaissance through Classical. One hour weekly.

History of Music III (1st Semester) (2 s. h.)

Continuation. Romantic to Debussy. One hour weekly.

History of Music IV (2nd Semester) (2 s. h.)

Continuation. Debussy to contemporary composers. One hour weekly.

Music Survey

A course designed for high school students, wherein they will become acquainted with the style of composers of various periods, through analysis and listening.

Score Reading and Conducting I (2 s. h.)

Techniques of reading and conducting scores, baton technique with emphasis on interpretation. Required of composition majors.

Score Reading and Conducting II (2 s. h.)

Continuation of above. Required of composition majors.

Orchestration I (2 s. h.)

Fundamentals of orchestration. Study of the instruments of the orchestra. Scoring for individual choirs and small ensembles.

Orchestration II (4 s. h.)

Scoring of original compositions for chamber and full orchestra. The scoring of piano/organ music by other composers may be substituted for original compositions.

Composition I (8 s. h.)

Fundamentals of composition; smaller forms.

Composition II (8 s. h.)

Classic forms, larger forms for solo instruments and chamber music ensembles, calligraphy.

Composition III (8 s. h.)

Intensive work in vocal and instrumental classic forms.

Composition IV (8 s. h.)

Free composition, vocal and instrumental.

VOICE MAJORS

English Diction for Singers (2 s. h.)

Italian Diction for Singers (2 s. h.)

French Diction for Singers (2 s. h.)

German Diction for Singers (2 s. h.)

Coaching (2 s. h.)

Opera Workshop I (4 s. h.)

Opera Workshop II (4 s. h.)

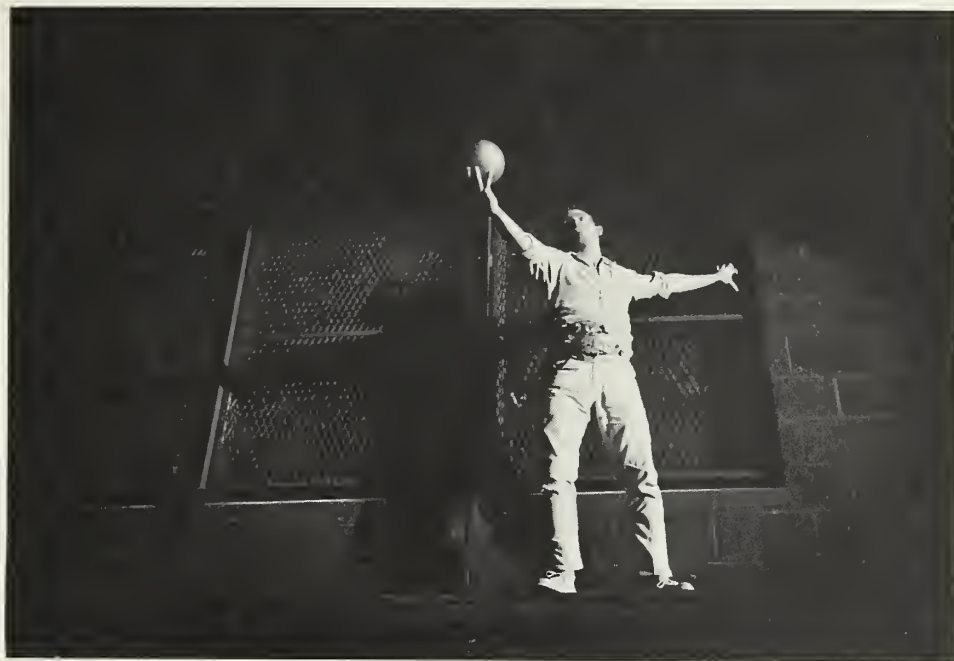
Vocal Literature (4 s. h.)

A study of musical materials for voice in various media. Material to be drawn from all periods and styles of vocal writing.

COLLEGE DRAMA DEPARTMENT

MAJOR STUDY IN DRAMA

The School of Drama prepares students for a professional career in the theatre. Students are expected to concentrate in one of the following fields of interest: Acting, Directing, Technical Theatre, and Scene, Costume and Lighting Design.



Admission is by audition and interview by a board of theatre professionals. Students are retained in the department only as long as they continue to show professional promise. The faculty and staff are chosen from artist-teachers, all of whom have professional theatre experience.

The production of at least four plays each year constitutes a major activity of the department. The students gain experience by working with the professional faculty, as well as guest actors, directors, lighting and scene designers.

At the successful conclusion of four years of study, college students receive a B. F. A. degree.

BACHELOR OF FINE ARTS DEGREE WITH A MAJOR IN ACTING

Freshman Year	Credits	Junior Year	Credits
Speech Fundamentals	4	Speech	4
Acting Basic	4	Acting Scene Study	4
Movement	4	Mime	4
Stagecraft	4	Play Analysis—Comedy,	
Introduction to Theatre I	6	Tragedy, Farce, etc.	6
English V	6	Drama Electives	4
Academic Electives	6	chosen from the following:	
		Directing	
		Playwriting	
	34		

		Scene Design, Costume Light Design Stage Management, etc. Academic Electives Modern Drama	6 6 — 34
Sophomore Year	Credits	Senior Year	Credits
Speech Advanced	4	Speech	4
Acting Technique	4	Drama Electives chosen from	
Character Movement	4	Singing, Advanced Directing,	
Fundamentals of Music	4	Theatre Administration, etc.	4
Intro. to Theatre II	6	Acting for Repertory Theatre	4
Academic Electives	12	Professional Theatre Orientation	6
	—	Special Seminar	6
	34	Fencing	4
		Shakespearian Characters	4
			—
			32
		TOTAL	134

BACHELOR OF FINE ARTS DEGREE WITH A MAJOR IN TECHNICAL THEATRE

Freshman Year	Credits	Junior Year	Credits
Stagecraft	4	Two Drama Electives*	10
Drafting	4	Stage Make-up	2
Movement	4	Introduction to Costume	2
Introduction to Theatre I	6	Light Design I or	6
Introduction to Technical Theatre	4	Scene Design I	
English V	6	Modern Drama	6
Art History & Practice	6	Academic Electives	9
	—		—
	34		35
Sophomore Year	Credits	Senior Year	Credits
Introduction to Theatre II	6	Two Drama Electives*	8
Stage Management	6	Advanced Stage Lighting	6
Light Design I or	6	& Advanced Scene Design	
Scene Design I		History of Decor	6
Movement	4	Special Seminar	6
Fundamental Music	2	Senior Major Project	6
Painting and Drawing	2	Academic Electives	3
Academic Electives	12		—
	—		35
	38	TOTAL	142

*Electives
Directing
Playwriting
Theatre Administration
Costume Design
Costume Construction

SPECIALIZED CLASSES

Acting Basic (2 s. h.)

Introductory course with particular attention to the understanding and exercise of the actor's basic skills and techniques.

Acting Scene Study (2 s. h.)

Advanced work in scene analysis, characterization, and style from both the classic and contemporary repertoires.

Acting Basic High School (2 s. h.)

Introductory course specifically designed for the high school drama student.

Mime (To be offered 1968-69)

Voice and Speech I (2 s. h.)

Breathing, sound quality, articulation, technique of sight reading. Body motion with speech will continue throughout the entire Voice and Speech course.

Voice and Speech II (2 s. h.)

Intensive work on perfecting and exercise of the individual vocal instrument (continues throughout the entire Voice and Speech course). Ear training, study of vocal color, timing of breathing and speeches, study of acoustics and its relationship to the actor, beginning singing for the stage.

Voice and Speech III (2 s. h.)

Breathing and emotionalized energy, special problems of the stage involving the vocal mechanism (laughing, crying, sneezing, etc.), ensemble work, study of word rhythms, musical comedy singing.

Voice and Speech IV (2 s. h.)

Analysis of voice and speech functions and problems, vocal scene study (classical and contemporary), study of poetry and prose from many periods using all technical resources at the student's command, singing musical comedy and concert presentation.

NOTE: Since the work is cumulative and all essential phases are utilized throughout the entire Voice and Speech course, no single element of the outlined work can be undertaken without a complete knowledge of the previous stages in the process and the necessary physical skill to make full use of that knowledge.

Directing (2 s. h.)

A basic course dealing with the study and technique of visual dramatization of written material through use of acting and all the related theatre arts. The course also involves play interpretation, casting, rehearsal procedures, and collaboration with the actor and other theatre craftsmen. Advanced students will direct studio productions of one-act plays. Prerequisite: Junior standing in the School of Drama.

Playwriting (To be offered 1968-69)

Fundamentals of Music (2 s. h.)

An introduction for the drama student to an understanding of musical terminology and techniques. Particular emphasis on the ways in which music is used in the theatre, dance and films.

- Movement** (2 s. h.)
 Introduction to both classic and modern dance taught by the faculty of the dance department.
- Character Movement** (2 s. h.)
 An advanced movement class dealing with gesture, folk and period dance.
- Gymnastics** (2 s. h.)
 Designed to develop the flexibility, agility, and timing of the performer.
- Introduction to Technical Theatre** (2 s. h.)
 For the major in Technical Theatre covering the problems in theatre production, methods of construction, rigging and handling of scenery, designers' drawings and working drawings, properties, sound effects, and organization of technical production. Students will be in charge of crews preparing and mounting major and studio productions.
- Stagecraft** (2 s. h.)
 A lab course which introduces the student to the fundamental techniques of scene construction, painting, lighting and stage management.
- Scene Design** (3 s. h.)
 Introductory course for scene designers as well as those interested in the visual aspects of the theatre. Emphasis is placed on the ground plan, elevations, and sketching. Historical survey and application of former techniques in designing contemporary productions of modern and historical plays.
- Advanced Scene Design (To be offered 1968-69)**
- Light Design** (3 s. h.)
 A course designed to acquaint the students with stage lighting and the equipment it employs.
- Advanced Stage Lighting (To be offered 1968-69)**
- Costume History** (2 s. h.)
 A basic history of costume from Ancient times to Modern with emphasis on going to prime source materials such as reproductions of painting, sculpture, etc. There will be a strong emphasis on shows typical of each period and the influences that make costumes change.
- Costume Construction** (2 s. h.)
 Students will work directly with the designer in the costume shop constructing costumes for ballets and drama, pulling costumes from stock, altering, and buying fabric, shoes, etc.
- Costume Design** (2 s. h.)
 Students will individually design and sketch costumes for theoretical shows. Individual students will also be responsible for studio productions, such as one acts which are part of the acting program. Students will also work in close connection with the designer on the major productions.
- Stage Management** (3 s. h.)
 A course to acquaint the student with all the various aspects of stage managing, includes preparing the prompt book, conducting casting and rehearsals, understanding ground plans and light plots, sound recording, and other prob-

lems of liaison between the director and theatre craftsmen.

Professional Theatre Orientation (3 s. h.)

Designed to acquaint the student with current professional theatre practices, including auditions, photographs, resume preparation, job placement.

Theatre History I (3 s. h.)

A developmental exploration of theatre in the world from its ritualistic beginnings in primitive societies to the 16th Century. The study includes an examination of representative plays, of the theatres and staging methods, as well as of the cultures from which the plays emerged.

Theatre History II (3 s. h.)

A continuation of Theatre History I, from the 16th Century to early 20th Century, with particular emphasis upon the "isms" emerging from European theatre in the late 19th and early 20th centuries. Prerequisite: Theatre History I).

Directed Study (1 to 3 s. h.)

This course will be in the student's chosen field and will consist of individual study with the teacher in that field. Admission to this course will be by permission of the instructor only.

COLLEGE DANCE DEPARTMENT

MAJOR STUDY IN DANCE

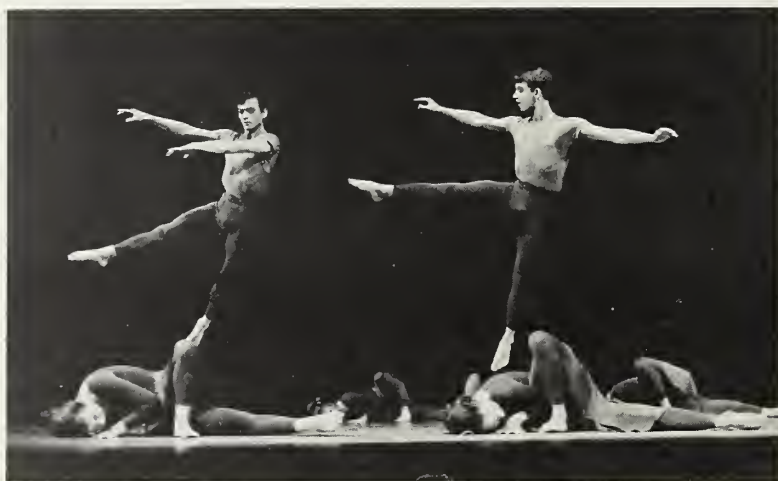
All college dance majors concentrate on the mastery of dance techniques in ballet, modern, ethnic and jazz, with training in dance history, dance composition, drama and the development of requisite musical and rhythmic skills. All students participate in the many performances given by the Student Company which include evenings of dance, dance seminars and workshops on and off-campus.

BACHELOR OF FINE ARTS DEGREE PROGRAM WITH MAJOR IN DANCE

Freshman Year		Junior Year	
Dance Techniques	Credits 12	Dance Techniques	Credits 12
Performance	4	Performance	4
Fundamentals of Music I	4	Dance Composition I	4
Acting I	2	Elements of Theatre	4
English Composition	6	Academic Electives	12
Academic Electives	6		
	34		36
Sophomore Year		Senior Year	
Dance Techniques	Credits 12	Dance Techniques	Credits 12
Performance	4	Performance	4
Art Appreciation	4	Dance Composition II	4
Acting II	2	Dance History and Criticism	4
Academic Electives	12	Senior Lectures, Seminar	12
	34		36

SPECIALIZED CLASSES

Dance Techniques	(6 s. h. per semester)
Performance	(2 s. h. per semester)
Acting I	(2 s. h.)
Introductory course with particular attention to the understanding and exercise of the actor's basic skills and techniques.	
Acting II	(2 s. h.)
Continuation of Fundamentals of Acting I.	
Fundamentals of Music I	(4 s. h.)
A study of meters, rhythms, phrase shapes and musical forms. Analysis of masterworks of music literature.	
Visual Elements of the Stage	(4 s. h.)
Emphasis upon the relationships between Theatre and the Dance; lights, props, costume, make-up and the elements of stage materials.	
Dance Composition I	(4 s. h.)
Principles and Techniques of Choreography.	
Dance Composition II	(4 s. h.)
Continuation of Dance Composition I.	
Dance History and Criticism	(4 s. h.)
A study of significant development in the dance; the functions of dance as art, ritual, social activity and spectacle. The relationship of the dance to the other arts.	
Introduction to the Visual Arts	(4 s. h.)
An historical survey of the development of architecture, sculpture and painting, primarily of the Western world.	
Dance Glossary	No Credit
A study of French terms germane to the ballet.	





COLLEGE ACADEMIC DEPARTMENT

The program leading to the Bachelor of Fine Arts and Bachelor of Music Degrees requires that each candidate elect 48 hours in academic studies, six of these in English composition being required. The other courses generally are elective.

ENGLISH COMPOSITION AND LITERATURE

English Composition (6 s. h.)

(Required of all first-year college students and of all transfer students not offering satisfactory English credit from another college.)

An introductory course designed to give the student guidance and practice in writing under discipline and to lead the student to richer understanding in reading. Students who demonstrate marked deficiencies in basic grammar and usage are offered remedial work.

Eighteenth-Century Literature (Not offered 1967-68) (3 s. h.)

Reading and analytical investigation of selected writers, with attention to the music, art, philosophy of the period as well as to the social and political background.

The Romantic Period (Not offered 1967-68) (3 s. h.)

A study of the prose and poetry of the English Pre-Romantic writers and works of such Romanticists as Wordsworth, Coleridge, Byron, Shelley, Keats, Hugo, de Rivas, Goethe, with attention to the music, art, philosophy of the period as well as to the social and political backgrounds.

- American Novel from Cooper to Faulkner** (3 s. h.)
 A study of similar themes in the American novel from Cooper's *Deerslayer* to Faulkner's *Go Down, Moses*.
- Modern Poetry** (3 s. h.)
 A study of contemporary poets, with attention to poetical theories and the creativity of poetry itself.
- Twentieth Century British and Continental Drama** (2 s. h.)
 The development of modern theatre from Ibsen to Ionesco will be explored against the political, intellectual and social background of the period.
- Elizabethan Drama** (3 s. h.)
 A study of the rise and flowering of English drama with attention to the significant political, cultural and social developments during the reign of Elizabeth I.
- Creative Writing** (3 s. h.)
 A workshop class in which the students examine the processes and methods of the short story writer and explore the application of these techniques in the writing of original short stories.
- Remedial English**
 A review of the basics of grammar, punctuation, and composition. No credit.

FOREIGN LANGUAGES

Modern language study is offered in four areas. Courses are geared to one of three levels and advancement is made on the basis of proficiency and achievement.

Introduction to understanding, speaking, reading, and writing. Audio-lingual techniques are combined with required language laboratory practice.

Intermediate practice in spoken and written patterns. Readings in contemporary literature.

Introduction to the major writers of the literary tradition. Selections and complete works of poetry, fiction, drama, and essay.

French I	(6 s. h.)
French II	(6 s. h.)
French III	(6 s. h.)
French IV	(6 s. h.)
German I	(6 s. h.)
German II	(6 s. h.)
German III	(6 s. h.)
Italian I	(6 s. h.)
Italian II	(6 s. h.)
Italian III	(6 s. h.)
Spanish I	(6 s. h.)
Spanish II	(6 s. h.)



SOCIAL SCIENCES

Political Science: The Ascendancy of Authority:

Comparative Governmental Systems (3 s. h.)

A study and evaluation of the life of modern man under various governmental systems which exist today, the power structures which these governments encourage or permit to exist, and an investigation of the influence of these power groups upon the lives of the citizenry. (First semester)

Political Science: The Power Elite: The American Political System .. (3 s. h.)

A study of the American political system to determine the actual sources of authority in the United States today. Special attention will be given to such groups as the labor unions, the national press, the entertainment indus-

try, and the professional groups including doctors, lawyers and teachers.
(Second semester)

Introductory Psychology (3 s. h.)

An introduction to the principles and problems of psychology through a study of motivation, emotions, perceptions, sensation, learning, memory, social behavior, and personality.

Introductory Sociology (3 s. h.)

Concepts of sociology and anthropology. Origins of family, language, economics, politics. A study of the dynamics of culture.

Economics and the Arts (3 s. h.)

An introductory course structured to acquaint students with the vocabulary and fundamental principles of economics to improve their understanding of basic economic processes, to assist them in becoming more knowledgeable in American economic affairs, and to stimulate their examination of the effects of economic trends and forces upon cultural development in the United States.

Values in Decision-Making (Social Ethics) (3 s. h.)

An experience of self and social values. The course explores visible and hidden values which form the ground of decisions by individuals and groups in a complex and changing world of conflicting demands.

Introductory Philosophy (3 s. h.)

An introduction to the major systems of philosophy.

SCIENCE AND MATHEMATICS

Science and the Artist (6 s. h.)

Scientific and mathematical methods and concepts. The relationship and interdependence in the world of art, science, and man.

Advanced Course in Mathematics

A review of the higher principles of mathematics (3 s. h.)

Physics (4 s. h.)

A limited number of students will be permitted to take this course, which includes the elements of mechanical properties of matter, sound, heat, light, and recent developments in physics.

THE ARTS

Introduction to Music Literature (6 s. h.)

A course designed for Drama and Dance students. A survey of composers and masterworks of the history of Western music from 1600 to the present.

Introduction to the Visual Arts (4 s. h.)

A historical survey of the development of architecture, sculpture and painting as a manifestation of the cultural evolution of the Western World.

Senior Lectures and Seminar (6 s. h.)

The arts in the twentieth century. A course designed for all students consisting of lectures by faculty and guests, discussion groups, and individual research projects.

ADMINISTRATION

ROBERT WARD, *President of the School*

Composer, conductor. B.M., Eastman School of Music; certificate, Juilliard Graduate School of Music. Recipient of Pulitzer Prize for opera, "The Crucible," (1961). Awarded Bronze Star for army service as leader of the Seventh Infantry Division Band.

Student of Bernard Rogers, Howard Hanson, Frederick Jacobi, Albert Stoessel and Edgar Schoenkman. Taught at Columbia University and at Juilliard, Assistant to Juilliard president (1954-1956).

Works include two operas, an operetta, four symphonies, compositions for piano, voice chorus, band and chamber groups. Presently holds Guggenheim fellowship and is working on television opera for CBS and a piano concerto for the Powder River Foundation.

Executive Vice President of Galaxy Music Corporation and Highgate Press until August 31, 1967, will remain after that as director.

LOUIS A. MENNINI, *Dean of Music*

B.M., M.M., Eastman School of Music; Ph.D., University of Rochester. Composer. U. S. Army Air Force, 1942-45. Taught composition and orchestration at University of Texas; taught composition at Eastman School of Music (1949-65); held rank of Assoc. Prof. Recipient of National Institute of Arts and Letters Award. Commissions include Koussevitsky Music Foundation of the Library of Congress, Duke University (Mary Buddle Duke), Erie Sesquicentennial Committee, Erie, Pa.; Tanglewood Opera (Boston Symphony), Springfield, Ohio, Symphony Orchestra; Edward B. Benjamin, Christ Church (Rochester, N. Y.). Compositions include two chamber operas, two symphonies, "Arioso for Strings," and other works for orchestra, chamber orchestra, vocal and instrumental groups. Teacher of Composition.

ROBERT LINDGREN, *Dean of Dance*

Early studies with Dorothy Wilson and June Roper in Canada, studied with Anotole Vilzak, P. Vladimuroff, O. Preogragska, I. Schwezoff. Ballet dancer and choreographer. Chosen by Leonide Massine to appear with Ballet Theatre. Featured artist with Ballet Russe de Monte Carlo, New York City Ballet, with Madame Alexandra Danilova in her "Great Moments of the Ballet." Toured U. S., Canada, Mexico, Europe, South Africa, Japan, Philippines, Australia. Appeared in Broadway productions and over 100 TV shows and spectaculars for major networks. Appeared with U. S. State Department's European tour of "Oklahoma." As choreographer has been associated with North Shore Music Theatre, Phoenix Musical Theatre, Phoenix Arts Festival, Sombrero Playhouse. With his wife, Sonja Tyven, established Lindgren-Tyven School of Ballet in Phoenix. Teacher of Ballet.

IRA ZUCKERMAN, *Dean of Drama*

A.B., Northwestern University; M.A., New York University; studied acting and directing with Gene Frankel, Robert Lewis, Harold Clurman and William Ball and at the Open Theatre. Taught at Clark Center for the Performing Arts in New York; Five Towns Music and Arts Foundation on Long Island; Hartford Conservatory, Hartford, Conn.; High School of Performing Arts, N. Y., Directed at Barter Theatre, Abingdon, Va.; Trinity Square Playhouse, Providence, R. I. Producing director, Fes-

tival Theatre, Winston-Salem, N. C. Directed Off-Broadway; production assistant for "Calculated Risk" on Broadway; scene director for "Talent '59" revue on Broadway; directed and produced in summer stock; production coordinator for Equity Theatre Off-Broadway. Member of Actors Equity Assoc. and Society of Stage Directors and Choreographers.
Teacher of Acting and Directing.

MARION FITZ-SIMONS, *Acting Dean of Academic Studies*

A.B., M.A.T., University of North Carolina at Chapel Hill. Instructor in English and drama, Hood College; instructor in drama, University of North Carolina at Greensboro; teacher of English and history at Durham Academy, Durham, N. C.; actress and costumer for "Unto These Hills" outdoor drama at Cherokee, N. C. Teacher of English and Creative Writing.

WILLIAM W. BURTON, *Acting Dean of Students*

A.B., Guilford College; M.A., University of North Carolina at Greensboro; director of Physical Education and Athletics, Curry Laboratory School, U.N.C.G.; Aquatics Director, Greensboro Central Y. M. C. A.

FACULTY

STEPHEN ADELSTEIN, *Music*

A.B., Oberlin College; M.M., Yale University. Oboist of Clarion Wind Quintet. Student of Robert Bloom. Former member of New Haven and Connecticut symphony orchestras, Esterhazy and Friends of Live Music orchestras, New York Chamber Society, New England Woodwind Quintet, American Ballet and Theatre Orchestra, soloist of New York Baroque Ensemble.
Teacher of Oboe and Chamber Music.

HOWARD AIBEL, *Music*

B.S., M.S., Juilliard School of Music; studied at Academie di Santa Cecilia (Rome, Italy). Concert pianist. Winner of Walter W. Naumburg Award, Fulbright Award, Josef Lhevinne Memorial Award, International Busoni Competition (Bolzano, Italy), Alfredo Casella International Piano Competition (Naples, Italy). Formerly on faculty of Preparatory Department of Juilliard School of Music. Concert tours throughout U. S., Europe; toured Mexico for U. S. State Department.
Teacher of Piano.



SELMA AMANSKY, *Music*

B.M., Curtis Institute of Music, Dramatic Soprano. Former member of Philadelphia Opera Company and soloist with Philadelphia Orchestra under Stokowsky, Ormandy, Reiner, Smallens, and with Denver Symphony under Saul Caston. Teacher of Vocal Diction.

BIANCA ARTOM, *Academic Studies*

Native of Italy. Graduated from Italian Liceo at Venice. Teacher of Italian.

ROSE BAMPTON, *Music*

Diploma, Curtis Institute of Music. Honorary Doctorate of Humanities, Drake University. Dramatic soprano. Leading artist of the Metropolitan Opera and major opera companies of Europe and the Americas. Concert and recording artist. Teacher of Voice.

REBECCA BARROW, *Music*

B.M., Millikin University; M.S., Juilliard School of Music; studied with Irwin Freundlich and Jacob Lateiner. Finalist with National Symphony in Merriweather Post contest; 1960 winner of Young Artists' Contest in St. Louis; soloist with Chicago Business Men's Symphony as winner of Dasch Award; soloist with Austin, Texas Symphony as winner of Brewster-Allison award. Student of Olegna Fuschi. Teaching Fellow in Piano.

WILLIAM H. BASKIN, III, *Academic Studies*

A.B., M.A., and Ph.D., University of North Carolina at Chapel Hill. Fulbright scholar, Sorbonne, University of Poitiers (France). Taught eight years at Millsaps College. Associate professor of modern languages at Salem College. Teacher of Italian and French.

THOMAS C. BEHRENS, *Drama*

A.B., Allegheny College; studied directing at the Goodman Theatre of the Chicago Art Institute; held assistantships in drama department of the North Carolina School of the Arts. Has taught at Grace Price Children's Theatre, Pittsburgh, the North Carolina Governor's School, the North Carolina School of the Arts and the University of Delaware. Associate Technical Director/Scene Designer.

DOROTHEA BELL BOYST, *Academic Studies*

B.S. Bucknell University; M.A.T., Duke University. Teaching assistant in physics, Mt. Holyoke College; taught at Needham Broughton High School, Raleigh, N. C. Teacher of Mathematics and Physics.

FREDRICK BERGSTONE, *Music*

B.M., University of Southern California; studied at Juilliard School of Music. Hornist of the Clarion Wind Quintet. Student of Fred Fox, George Hyde, James Chambers. Was principal hornist of Kansas City Philharmonic and member of New York City Opera Orchestra, Musica Aeterna, New York Chamber Music Society, Carmel Bach Festival, Cabrillo Music Festival, New York Philharmonic. Taught at Conservatory of Music of the University of Missouri. Teacher of Horn and Chamber Music.

JANO SEGAL BOGDONOFF, *Academic Studies*

B.A., Goucher College; University of Miami School of Education and University of North Carolina at Chapel Hill.
Teacher of English.

CHARLES BRADY, *Music*

B.M., University of Southern California; studied at Juilliard School of Music with William Vacchiano; played with Columbia Symphony Orchestra, Los Angeles Brass Society and the Brass Arts Quintet of New York; staff trumpeter, Paramount Pictures, Hollywood.
Teacher of Trumpet.

H. STEVENS BREWSTER, *Music*

Principle double bass player with the National Symphony. Graduated Curtis Institute of Music; studied with Ferdinand Maresh and Roger M. Scott of Philadelphia Symphony and Anthony Biano of Pittsburgh Symphony; studied at Interlochen Music Camp; played with Tanglewood Student Orchestra and St. Louis Symphony. Taught at Kneisel School, Blue Hill, Maine; American University.
Teacher of Double Bass.

PHILIPPE HENRY BUHLER, *Music*

B.A., University of Strasbourg (France); B.M., M.M., University of Redlands. Composer, choral director. Studied and taught at Conservatoire National de Musique France. Taught at Daycroft School, Stanford, Conn.; U. S. Army Language School, Monterey, Calif.; Monterey Peninsula College. Chairman of music department at Gavilan College. Compositions include a symphony, piano concerto, string quartet, other orchestral and chamber works; music published for piano, organ and chorus.
Teacher of Theory and Solfeccio. Choral Director.

JESS LUCILE BYRD, *Academic Studies*

B.A., Salem College; M.A., University of North Carolina. Emma Lehman Professor of English, Emeritus, Salem College.
Teacher of English.

PENELOPE B. CAGE, *Academic Studies*

A.B., Rockford College, Ph.D., University of Virginia; graduate work, University of Edinburgh.
Teacher of Political Science.

MARY CARTWRIGHT, *Academic Studies*

A.B., M.A.T., Duke University. Taught at Needham Broughton High School, Raleigh, N. C. Participant in NDEA Language Institute, Appalachian College.
Teacher of French.

C. ROBERT CLARK, *Music*

B.S., High Point College; M.A., Appalachian State Teachers College; Peabody Conservatory; teaching fellowship at the University of North Carolina at Greensboro; played with Fort Wayne, North Carolina, Charlotte and Winston-Salem Symphonies and was principal tuba with the United States Army Field Band.
Teacher of Tuba.

ANN COLLINS, *Drama*

Attended Elmira College. Equity actress. Appeared on Broadway in "Talent '64," "The Student Gypsy," "Bye, Bye Birdie." Performed in New York Shakespeare Festival in "Macbeth," "Romeo and Juliet," two plays by Lorca. Appeared on Off-Broadway, in summer stock companies, radio and television. Studied speech and voice with John Devers; taught speech and drama classes at Osvaldo Riofrancos' studio in New York.

Teacher of Speech.

CAROLE ANNE CRUMLEY, *Academic Studies*

A.B., Duke University.

Teacher of French.

MARGARET DAVIS, *Academic Studies*

A.B., West Virginia State College Institute; M.A., Western Reserve University; graduate study at Akron University, University of Valencia (Spain). Taught 10 years in public schools of Winston-Salem.

Teacher of English.

JOHN W. DEVERS, *Drama*

Studied at Kansas State Teachers College, New York University, American Theatre Wing. Has taught speech and voice in his own studio in New York since 1952—students from Neighborhood School of the Theatre, studios of Lee Strasburg, Stella Adler, Herbert Berghof, Uta Hagen; taught for Rehabilitation Division of New York State Education Department and for Education Department of Time and Life, Inc.; coached for New York Shakespeare Festival. Has collected more than 3500 recordings of best speaking and singing voices in the theatre from 1901 to present.

Teacher of Speech.

PHILIP DUNIGAN, *Music*

Studied at Juilliard School of Music. Flutist of Clarion Wind Quintet. Student of Arthur Dora, Julius Baker, William Kincaid. Former member of orchestras of Royal Ballet, Inbal Dance Theatre, New York City Ballet, New York City Opera, American Opera, Concert Opera Association. Taught at Cape Cod Conservatory and Riverdale School of Music.

Teacher of Flute and Chamber Music.

WILLEM DUYN, *Music*

Graduate, Amsterdam (The Netherlands) Conservatory with master's degree; studied advanced composition with Jaap Spannderman and Paul van Kempen; Principal clarinetist with the Radio Holland Symphony, Amsterdam Opera Orchestra and the Rotterdam Philharmonic. Instructor at the University of South Carolina. Has composed works for orchestra, string orchestra and chorus.

Teacher of Theory and Solfeggio.

J. ALLEN EASLEY, *Academic Studies*

A.B., D.D., Furman University; Th.M., Southern Baptist Theological Seminary. Studied at Harvard University Graduate School of Arts and Sciences, Union Theological Seminary of Columbia University, University of Chicago Divinity School. Professor Emeritus of Religion, Wake Forest College; Secretary of Wake Forest College Self-Studies.

Teacher of Art Appreciation.

NORMAN FARROW, *Music*

B.A., M.A., University of Western Ontario (Canada). Baritone soloist. Three fellowships at Juilliard Graduate School; additional graduate work at New York University. Baritone soloist of Bach Aria Group. Frequent solo appearances with New York Philharmonic, Little Orchestra Society, Clarion Concerts, Symphony of the Air; also with symphony orchestras of Philadelphia, Rochester, Dallas, San Francisco, Buffalo, Detroit, Cincinnati, Montreal, Washington, D. C. Soloist with Liverpool, BBC and Scottish National Orchestras in Great Britain and at principal festivals including Casals festivals in France and Puerto Rico. Recitals throughout U. S. and Canada. Visiting professor, University of Illinois; Artist-teacher and head of voice department, Southern Methodist University.
Teacher of Voice.

DOLORES FERRARO, *Drama*

M.F.A. in Directing, Yale School of Drama. Former Director, Equity Theatre; director, revival of Once Upon a Mattress, several seasons of stock, inaugural production of New Haven Opera Society and opera workshop productions at Yale School of Music.
Associate Director, Department of Drama.

OLEGNA FUSCHI, *Music*

Diploma, Juilliard School of Music. Concert pianist. Winner of Josef Lhevinne Memorial Award, Concert Artists Guild Town Hall Award, Fulbright Award, Prix de Jacques Durand (Paris, France). Soloist with major symphony orchestras. Tours of Europe, South America, Soviet Union, Poland, U. S. and Canada.
Teacher of Piano.



A. CHRISTINA GIANNINI, *Drama*

A.B., Douglass College of Rutgers University. Scenic and costume designer. Studied at Polakov Studio of Design, International Opera Studio (Zurich, Switzerland), Birmingham College of Arts and Crafts (England). Designer for "Festival of Two Worlds" (Spoleto, Italy) and for Max Rothlisberger, artistic director of Opernhaus (Zurich). Associated with Equity Library Theatre, Brooks-Van Horn Costume Co., Ogunquit Playhouse, Foothills Playhouse, Philadelphia Playhouse in the Park. Teacher of Costume Design.

MARC GOTTLIEB, *Music*

B.S.M., Juilliard School of Music. Concert violinist. First violinist and founder of Claremont Quartet. Composer. Studied at Leipzig and Berlin conservatories (Germany). Taught at Pennsylvania State University, University of Delaware, Goucher College. Currently faculty artist of the Peabody Conservatory of Music and Music Director of The Corcoran Gallery of Art. Teacher of Violin and Chamber Music.

WILLIAM S. GREENE, JR., *Academic Studies*

B.S., M.Ed., courses for D.Ed., University of North Carolina at Chapel Hill. National Science Foundation scholarships; A.C.R.E. scholarship award; Stauffer Grant for travel and study at University of New Zealand and Cambridge University (England). "Olin" special science teacher at Brevard, N. C. Taught at Blowing Rock High School, Blowing Rock, N. C.; Manatee Junior College, Bradenton, Fla.; Myers Park High School, Charlotte, N. C. Teacher of Science and Mathematics.

ROBERT MEREDITH HELM, *Academic Studies*

B.S., Wake Forest; M.A., Ph.D., Duke University, Professor of Philosophy, Wake Forest University. Teacher of Philosophy.

HERBERT HORN, *Music*

B.M., De Paul University; M.M., D.M.A., University of Southern California. Graduate study at Juilliard School of Music. Solo recitalist, orchestral soloist and ensemble pianist. Soloist with Chicago and Seattle symphony orchestras. Taught at Hastings College, University of Puget Sound, University of Redlands, University of Hawaii. Specializes in study and performance of Bela Bartok's piano music. Presented two all-Bartok recitals at University of Southern California. Head of piano department at St. Andrews College; piano chairman of North Carolina Music Teachers Association and adjudicator for National Guild of Piano Teachers and North Carolina Music Teachers Association. Teacher of Piano Accompanying and Piano Ensemble.

JOHN IUELE, *Music*

Graduate of Michigan State University with B.M. in instrumental music; graduate fellowship at Juilliard School of Music; three summers at Tanglewood studying conducting and advanced orchestra; conducting workshops with Ormandy, Steinberg and Richard Lert. Played trumpet with New York City Symphony under Stokowski and Bernstein, assistant conductor to Bernstein; played in the City Center Opera Company orchestra and was member of stage band at Metropolitan Opera House. First trumpet and assistant conductor, Atlanta Symphony. Conductor, Winston-Salem Symphony since 1952. Conductor, N. C. School of the Arts Orchestra.

HARVEY JACOBSON, *Music*

B.A., Boston University, B.M., Richmond Professional Institute. Piano student of Mrs. Nevarte Adrian, F. Donald Truesdell and Carl Pheifer.
Teacher of Secondary Piano.

JAMES MASSIE JOHNSON, *Music*

B.M. in percussion, Cincinnati Conservatory; M.M. in musicology, Manhattan School of Music. Member of St. Louis Symphony. Head of percussion department at Brevard Music Center.
Teacher of Percussion and Music History.

ROBERT T. KIMZEY, JR., *Academic Studies*

A.B., M.Ed., University of North Carolina. Taught at Guy B. Phillips Junior High School, Chapel Hill.
Principal and Teacher of History and Social Studies.

IRVING KLEIN, *Music*

A.B., New York University. Concert violoncellist and cellist of Claremont Quartet. Played with National Orchestral Association, Orchestra of the New Friends of Music, CBS Symphony and Pittsburgh Symphony.
Teacher of Cello and Chamber Music.

PAULINE KONER, *Dance*

Leading guest artist with Jose Limon Dance Company for nearly 15 years. Dancer and choreographer. Studied classical ballet with Michel Fokine, Spanish dance with Angel Cansino, Oriental dance at Cairo museums and gave recitals in Palestine and other places in Near East. Made teaching-performing tour in Soviet Union, performed at Old Imperial Ballet School in Leningrad and taught at Leningrad Institute of Physical Culture. Pioneered in dance programs on television. Choreographed and danced in ballets for CBS-TV. Choreographed "Holiday on Ice" revue. Appeared at Radio City Music Hall and with Edwin Strawbridge at Lewisohn Stadium. Prepared three productions for National Academy of Dance in Rome. Staged her "Concertino" for National Ballet of Chile in Santiago. Received Dance Magazine Annual Award. Choreographed and danced "The Farewell" in New York, a tribute to the late Doris Humphrey, artistic director of Limon Company. Received senior-level Fulbright-Hayes award to Japan as teacher, performer and choreographer in 1965; received U. S. State Department appointment to Orient as teacher, performer and choreographer in 1967.
Teacher of Modern Dance.

AGNES T. LATTAK, *Drama*

B.S. and M.A., Indiana University; Costumer and instructor, University of Connecticut, Illinois State University, National Music Camp, Interlocken, Mich., and Rabbit Run Theatre, North Madison, Ohio.
Costumer/Instructor.

ROBERT LISTOKIN, *Music*

B.S.M., Juilliard School of Music. Clarinetist of Clarion Wind Quintet. Student of Daniel Bonade. Winner of George Wedge Prize. Performed as soloist with New Hampshire Festival Orchestra, Provincetown Symphony, Aeolian Chamber Players, Festival Winds. He was first clarinetist with Stravinsky Festival, Musica Aeterna of Metropolitan Museum, Symphony of the Air, Festival Orchestra, Radio City Music Hall Orchestra, Columbia Recording Orchestra, RCA Orchestra.
Teacher of Clarinet and Chamber Music.

JOHN R. MARCELLUS, *Music*

B.S., University of Maryland. Trombonist. Studied with Dr. William F. Cramer, Florida State University, soloist with university Symphonic Band. Studied with Armand Saaro of National Symphony, Lewis Van Haney and Edward Hermann of New York Philharmonic. Soloist with U. S. Navy Band; played with American Wind Symphony, Faculty-Staff Orchestra of Brevard Music Center, Baltimore Symphony; currently, assistant first trombonist with National Symphony. Teacher of Trombone.

WILLIAM R. MERRILL, *Director of Religious Activities*

B.S., M.S., Iowa State University; S.T.B., Episcopal Theological School, Cambridge, Mass. Employed by Cummins Engine Co. and General Electric Co.; Assistant to Rector, St. Bartholomew's Church, White Plains; Instructor and Tutor, School of Theology, University of the South; Episcopal Chaplain to Schools and Colleges, Winston-Salem. Teacher of Social Ethics.

JAMES M. MOON, *Academic Studies*

Graduate of Richmond Professional Institute of William and Mary; studied at Cooper Union, University of North Carolina at Chapel Hill, Accademia di Belle Arti, Università Italiana per Stranieri, Perugia, Columbia University. Member, Fondazione Elenora Duse. Painter, sculptor and lithographer. Teacher of Art.

ELIZABETH MOUNT, *Academic Studies*

A.B., Miami University; studied at Institute for American Universities, Aix-en-Provence, France. Teacher of French and Spanish.

JOHN S. MUELLER, *Music*

B.M., Oberlin; M.M., University of Michigan; Professional study, Columbia University, Boston University and State Institute of Music, Frankfurt, Germany, as Fulbright Scholar. Private study with Arthur Poister, Grigg Fountain, Vernon de Tar, Helmut Walcha. Associate Professor of Organ, Salem College. Teacher of Organ and Harpsichord.

MARGARET S. MUELLER, *Music*

B.M., M.M., Oberlin Conservatory; Professional study, Kansas University, State Institute of Music, Frankfurt, Germany, as a Fulbright Scholar, and Paris, France, as Aeolian Grantee in organ. Professional study, Helmut Walcha, Maria Jager and Andre Marchal. Assistant Professor of Piano and Organ, Salem College. Teacher of Organ and Harpsichord.

SCOTT NICKRENZ, *Music*

Diploma, Curtis Institute of Music. Concert violist. Violist of Claremont and Lenox Contemporary string quartets. Student of Max Aronoff. Taught composition at Berkshire Music Center. Teacher of Viola and Chamber Music.

DUNCAN NOBLE, *Dance*

Ballet dancer and choreographer. Started career with American Ballet Theatre. Featured dancer with Ballet Russe de Monte Carlo. Appeared with modern dancer Valerie Bettis for several concert seasons in New York and on tour. Appeared in seven Broadway shows. Worked with Michel Fokine, Leonide Massine, Agnes de Mille, Jerome Robbins, Helen Tamiris, Jack Cole. Featured on NBC TV spectaculars.

For four years resident choreographer and director for musical productions of Pittsburgh Playhouse. Choreographer and director in summer stock and ballet groups throughout U. S. Production coordinator for "Lost Colony" outdoor drama at Manteo, N. C.
Teacher of Ballet.

GYULA PANDI, *Dance*

Trained at Hungarian National School of Ballet; danced with Hungarian National Ballet.

Teaching Fellow in Ethnic and Folk Dance.

MARGARET PETTYJOHN, *Academic Studies*

B.S., Denison University; taught science at Shore High School, Euclid, Ohio; taught science, biology at Wiley Junior High School and Reynolds High School, Winston-Salem.

Teacher of Junior High School Studies.

MARK POPKIN, *Music*

A.B. Brooklyn College; M.S., Stevens Institute of Technology. Bassonist of Clarion Wind Quintet. Student of Simon Kovar. Played with New York City Center Opera, Houston, New Jersey, Symphony of the Air, Columbia Recording Symphony orchestras. Appeared with Metropolitan Opera of New York, Festival Casals and New York Philharmonic orchestras.

Teacher of Bassoon and chamber Music.

RUGGIERO RICCI, *Music*

Concert violinist and recording artist.

Master Class Adviser and Consultant in Violin.

PHILLIP RUDER, *Music*

B.A. Summa Cum Laude, Hartt College of Music, University of Hartford; M.A., Hartt College; performed at the Chamber Music Festival of Two Worlds, Spoleto, Italy, and at the Salzburg Festival; concert master, San Francisco Ballet and the New Orleans Philharmonic; member of New Orleans Philharmonic Chamber Players. Member of the Claremont String Quartet.

Teacher of Violin.

JOB SANDERS, *Dance*

Studied with Alexander Gavrilov, Mme. Anderson-Ivantsova and at the School of American Ballet. Danced with Balanchine's Ballet Society, Ballet Russe de Monte Carlo, 1948-52; in Broadway shows, 1953-56; with Chicago Opera Ballet; with American Festival Ballet Tours of Germany, France, Italy, Spain and Portugal; with the Netherlands Ballet; and for the past five years with the Netherlands Dance Theatre. Has taught at the Ballet Theatre School, Denver, Colo.; has conducted company classes for Ballet Theatre and American Festival Ballet; was guest teacher for the Amsterdam Ballet in 1960; and from 1963-67 has had own school in The Hague. Has choreographed ballets for Ballet Theatre, Alexandra Danilova, Robert Joffrey Ballet, American Festival Ballet, Amsterdam Ballet, Norwegian Ballet and Netherlands Dance Theatre.

Teacher of Ballet

JOAN SANDERS, *Dance*

Studied with Nicholas Vassilief and at the School of American Ballet and Ballet



Theatre School. Has danced with the American Festival Ballet and Netherlands Dance Theatre. Has taught at the Bassilief School and at own school at The Hague. Teacher of Ballet.

SHERWOOD SHAFFER, *Music*

B.M., Curtis Institute of Music; M.M., Manhattan School of Music. Composer, conductor and musicologist. Composition student of Flagello, Giannini, Martinu; piano student of V. Sokoloff; musicology student of J. Braunstein. Taught at Manhattan School of Music. Teacher of Music Theory and Solfeggio.

WILLIAM B. SHROPSHIRE, *Academic Studies*

A.B., Duke University, M.A., Appalachian State University; graduate work at the

University of North Carolina at Chapel Hill, University of North Carolina at Greensboro, and Wake Forest University.
Teacher of Mathematics.

JESUS SILVA, *Music*

Graduate of National Conservatory of Music, Mexico City. Concert guitarist and recording artist. Student of Segovia; director of Evening Music School of National Institute of Fine Arts, Mexico City; professor at National Conservatory of Music and University of Mexico. Taught at Brooklyn Music School. Fellow of Classical Guitar Society of New York.
Teacher of Guitar.

ADAM STIENER, *Academic Studies*

A.B., M.A., University of Oregon, Instructor in German, Salem College.
Teacher of German.

SONJA TYVEN, *Dance*

Early training from Vecheslav Swoboda and Maria Yurieva. Solo ballerina. At 17, made professional debut in Broadway production choreographed by Anthony Tudor. Appeared with Ballet Russe de Monte Carlo and New York City Ballet as leading soloist; associated with Madame Alexandra Danilova in "Great Moments of the Ballet." Studied with Igor Schwezoff, Madame Olga Preobrajenska, Anatole Vilzak; appeared frequently on major TV networks.
Teacher of Ballet.

WILLIAM VAN HOVEN, *Librarian*

A.B., Houghton College; M.A., George Peabody College for Teachers and Vanderbilt University; requirements, except thesis, completed for M.S. in L.S. at University of North Carolina. Was group services Librarian at Greensboro Public Library.

PETER VAN MUYDEN, *Dance*

Began early training at 13 at The Hague with Iril Gadescof and continued later with Sonia Gaskell in Amsterdam. Studied in Paris with Mme. Olga Preobrajenska and Mme. Rousane. Studied in Nice with Gerard Mulys. Premier danseur of the Amsterdam Opera Ballet Company for six years, first soloist and balletmaster of the Scapino Ballet of Amsterdam, Ballet der Lage Landen of Amsterdam and the Nederlands Ballet (National Ballet). Artistic director for six years of the "Ballet-ensemble Pittoresque" of Amsterdam. Directed his own school in Amsterdam for sixteen years and continued to make many appearances in revues and television. He was director of the New Mexico Academy of Ballet, Albuquerque, for two years. Balletmaster for the San Francisco Ballet, San Francisco. Certified as balletmaster and pedagogue by the government of the Netherlands.
Teacher of Ballet.

JOHN McB. WASSON JR., *Academic Studies*

A.B., Guilford College; graduate work, University of North Carolina at Greensboro
Teacher of Social Studies.

MARGAY WHITLOCK, *Drama*

A.B., University of California, Berkeley; graduate study, New York City College. Studied acting with Anthony Mannino and Ira Zuckerman; voice with Norman Fields and Louise Quinto; dance with Jim Albright, Mavis Walter and Luigi. Worked with Equity Theatre, Clark Center, CBS-TV, Musical Theatre for Children, New York, and in stock in Berkeley, Mineola, Durham and Winston-Salem.
Promotion Manager/Instructor.

JOHN WOODMANSEE, *Academic Studies*

A.B., Westminster College; M.A. University of Denver; Ph.D., University of Colorado. Assistant professor of psychology, Wake Forest College. Teacher of Psychology.

GERD YOUNG, *Academic Studies*

A.B., Augustana College; M.A., University of North Carolina. Taught at Scott High School, East Orange, N. J.; Kimberly School, Montclair, N. J.; Urbana High School, Urbana, Ill.; Durham Academy, Durham, N. C. Acted with American Art Theatre, Chicago; "The Lost Colony" outdoor drama at Manteo, N. C.; director for Community Arts Theatre, Urbana; executive director of Allied Arts in Durham; announcer and program director for station KSOO in Sioux Falls, S. D. Teacher of English and Theatre History.

SIENA SUMMER SESSION

GEORGIO CIOMPI, *American Director of Siena Summer Session*

Georgio Ciompi is Artist-Violinist of the Duke University Music Department faculty, First Violinist of the Ciompi String Quartet at the University. He is a native of Florence, Italy. While a student in Paris, he won the premier Prix du Conservatoire. Later, he concertized extensively in Europe and taught at the Conservatorio Benedetto Marcello in Venice before coming to the United States in 1948 for a concert tour and a position with Arturo Toscanini and the NBC Symphony. He toured for many years as Violinist of the Albeneri Trio. From 1954 until he went to Duke University in 1964, he was head of the Violin Department of the Cleveland Institute of Music.

MRS. JULIA W. MUELLER, *Assistant Director of Siena Summer Session*

B.M., Artist's Diploma, Eastman School of Music; M.A., State University of Iowa. Professor of Music, Duke University, violist. Chairman, Music Department, Duke University. Student of Lionel Tertis and Maurice Vieux (Paris Conservatoire). Violist of Ciompi Quartet. Formerly member of Rochester Philharmonic and National Symphony orchestras.

MAESTRO MARIO FABBRI, *Italian Co-Director of Siena Summer Session*

Degree in Musical Paleography cum laude, University of Parma; study with E. Scarlino (piano) and V. Frazzi (composition). Music critic for La Nazione of Florence (1951-59); music contributor for Radio Television Italiana since 1959; director of Accademia Musicale Chigiana and L. Cherubini Conservatory of Music in Florence.

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